

G. F. HANDEL

Acis & Galatea

HWV 49

Galatea : A Nymph Soprano
 Acis : A Shepherd Tenor
 Damon : A Shepherd Tenor
 Polypheme : An Ogre Bass
 With SATB Chorus

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Editor's Notes

This 'Masque' or 'Serenata' was originally written in 1718 for chamber performance at the Duke of Chandos's palatial residence at Cannons just NW of London. Handel revised it for theatrical concert performance in 1732 and it became very popular. The libretto is from a translation of Ovid's '*Metamorphoses*' to which a number of Handel's poet friends (notably John Gay, Alexander Pope and John Hughes) are thought to have contributed.

The version presented here is based on the edition produced by Joseph Barnby in the 1890s in which Handel's all-male scoring was rearranged for SATB. Some phrase endings have been shortened to permit more precise breathing, and some rhythms have been pointed up in accordance with accepted performance practice.

Handel originally concluded Part 1 with the *da capo* duet 'Happy We'. In the 1732 revision he introduced a chorus on the same text. This appears as an additional item in most subsequent scores. However, it would appear that the most satisfactory conclusion to Part 1 (in both musical and dramatic terms) is for the chorus to replace the duet repeat and form one continuous movement. It is in this form that 'Happy We' is presented here.

é
é

Possible cuts:-

é

The preponderance of *da capo* arias in this work makes it seem overly long and repetitive to modern ears. Barnby, Watkins Shaw, and even Handel himself, have suggested a number of cuts which it may be thought improve the tautness of this work. These are given below.

Nº 4 Begin the repeat at bar 18 (Page 19) and in the repeat omit bars 44—59 inclusive.

Nº 5 Begin the repeat at bar 9 (Page 22).

Nº 7 In the repeat, the orchestral introduction may be omitted, starting the repeat at the ~~~~~~~~~
~~~~~~~~~ [%] shown in bar 10 (Page 25).

é

Nº 9        At the repeat, omit the 6 bars of orchestral introduction (Page 28).

Nº 11       The whole of the repeat may be omitted, concluding with the cadence in bar 181 (Page 35).

Nº 17       Instead of the D.C., the repeat may be started at the [%] shown in bar 16 (Page 59). é

é

Nº 20       In the repeat, omit bars 7—21 inclusive. (Page 65)

é

Nº 21       In the repeat, omit the orchestral introduction (Page 68), omit from the upbeat to bar 32 (Page 68) to the upbeat to bar 60 (Page 69), and omit from the second beat of bar 75 to the second beat of bar 83 (Page 70).

Nº 29       ***This is a cut made by Handel himself.*** Omit from the upbeat to bar 63 (Page 97) to the upbeat to bar 82 (Page 98). é

é

These suggested cuts are shown in the score by the symbols ⇨ é & é ⇨

# ACIS and GALATEA Part 1

## Nº 1 SINFONIA

*Presto*

The musical score is written for piano in a minor key, indicated by three flats in the key signature. The time signature is common time (C). The tempo is marked 'Presto'. The score is divided into six systems, each with a treble and bass staff joined by a brace. The first system (measures 1-3) features a rapid, ascending eighth-note melody in the treble and a steady eighth-note accompaniment in the bass. The second system (measures 4-6) continues the treble melody with some rests, while the bass accompaniment remains consistent. The third system (measures 7-9) shows the treble melody becoming more complex with sixteenth-note passages, and the bass accompaniment becoming more active. The fourth system (measures 10-12) features a treble melody with many eighth-note rests, creating a sparse texture, while the bass accompaniment continues. The fifth system (measures 13-15) has a treble staff filled with dense sixteenth-note chords, while the bass staff is mostly silent. The sixth system (measures 16-18) returns to a more active treble melody, with the bass accompaniment also becoming more prominent.

19

A

22

25

29

32

36

39

B



67



70



73



76



80



83



86

*rall.* *Adagio*



# Nº 2 (Chorus) - O THE PLEASURE OF THE PLAINS

*Andante*

The musical score is written for piano and voice. The piano part consists of two systems of grand staves. The first system (measures 1-6) features a flowing melody in the right hand and sustained bass notes in the left hand. The second system (measures 7-10) continues the piano accompaniment. The vocal part, starting at measure 7, is written for four voices (Soprano, Alto, Tenor, Bass) on four staves. The lyrics are: "O the pleasure of the plains, the pleasure, the pleasure, O the". The score concludes with a final piano accompaniment system (measures 11-14) and a double bar line.

11  
plea - sure of the plains, the plea - sure, the plea - sure, O the  
plea - sure of the plains, the plea - sure, the plea - sure, O the  
plea - sure of the plains, the plea - sure, the plea - sure, O the  
plea - sure of the plains, the plea - sure, the plea - sure, O the



14

plea-sure of the plains. Hap-py nymphs and hap-py swains, hap - py, hap - py, hap - py

plea-sure of the plains. Hap-py nymphs and hap-py swains, hap - py, hap - py, hap - py

plea-sure of the plains. Hap-py nymphs and hap-py swains, hap - py, hap - py, hap - py

plea-sure of the plains. Hap-py nymphs and hap-py swains, hap - py, hap - py, hap - py

17

S1

S2

nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap - py

nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap - py

nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap - py

—py, hap - py, hap - py swains, hap - py, hap - py, hap - py, hap - py, hap - py

—py, hap - py, hap - py swains, hap - py, hap - py, hap - py, hap - py, hap - py



20

**S1** *A*  
 —py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

**S2**  
 hap - py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

hap - py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

*8* —py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,

hap - py nymphs and hap - py swains. O,

*A*

23

O the plea - sure of the plains. Hap - py nymphs and hap - py

O the plea - sure of the plains. Hap - py nymphs and hap - py

*8* O the plea - sure of the plains. Hap - py nymphs and hap - py

Hap - py nymphs and hap - py

[illegible]

29

mer-ry, free and gay, free and gay, free and gay. Dance and sport, \_\_\_\_\_

mer-ry, free and gay, free and gay, free and gay. Dance and sport, \_\_\_\_\_

8 mer-ry, free and gay, free and gay, free and gay. Dance and sport, \_\_\_\_\_

\_\_\_\_\_-ry, free and gay, free and gay, free and gay. Dance and

B

32

S1 dance and sport the hours a-way. Harm-less, mer-ry, mer-

S2 dance and sport the hours a-way. Harm-less, mer-ry, harm-less, mer-

dance and sport, and sport the hours a-way. Harm-less, mer-ry, harm-less,

8 dance and sport the hours a-way. Harm-less, mer-ry, harm-less, mer-

sport, dance and sport the hours a-way. Harm-less, mer-ry, mer-

35

S1 -ry, free and gay, free and gay, free and gay. Dance and sport,

S2 -ry, free and gay, free and gay, free and gay. Dance and sport,

mer-ry, free and gay, free and gay, free and gay.

8 -ry, free and gay, free and gay, free and gay. Dance and sport,

-ry, free and gay, free and gay, free and gay. Dance and

C

38

S1 dance and sport- the hours a-way. Harm-less, harm- -less, mer-ry, harm-less,

S2 dance and sport- the hours a-way. Harm-less, harm- -less, mer-ry, harm-less,

Dance and sport, and sport the hours a-way. Harm- -less, mer- -ry, harm-less,

8 dance and sport the hours a-way. Harm-less, harm- -less, mer-ry, harm-less,

sport, dance and sport the hours a-way. Harm- -less, mer- -ry, harm-less,

41

mer-ry, free and gay, free and gay, free and gay. Dance and sport,

mer-ry, free and gay, free and gay, free and gay. Dance and sport,

8 mer-ry, free and gay, free and gay, free and gay. Dance and sport,

mer-ry, Dance and

D

D

44

\_\_\_\_\_ dance and sport \_\_\_\_\_ the hours a-way. Harm-less, mer-ry, free and gay,  
 dance and sport, \_\_\_\_\_ dance and sport the hours a - way. Harm-less, mer-ry, free and gay,  
 8 \_\_\_\_\_ dance and sport the hours a - way. Harm-less, mer-ry, free and gay, dance \_\_\_\_\_  
 sport, \_\_\_\_\_ dance and sport the hours a - way. Harm-less, mer-ry, free and gay, dance \_\_\_\_\_

47

\_\_\_\_\_ dance \_\_\_\_\_ and sport \_\_\_\_\_ the hours a-  
 \_\_\_\_\_ dance, \_\_\_\_\_  
 8 \_\_\_\_\_ and sport \_\_\_\_\_ the hours a - way.

59

- way, and sport, dance and sport the hours a-way.

harm-less, mer-ry, harm-less, mer-ry, free and gay, dance and sport the hours a-way.

54

FINE

*Solo*

For us the ze-phyr

FINE